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HARMONIC UNION.

THE second season of the Harmonic Union has been inaugurated, at Exeter Hall, with a performance of the *Messiah*. Mr. Benedict still retains the post of conductor.

It is unnecessary to enter at length into the performance. What more, indeed, can be said about the *Messiah*? Madame Viardot Garcia was to have sung: it should have been her first appearance for the winter. To celebrate the occasion, the directors had allotted to the illustrious artist a cormorant's share in the performance. Madame Viardot was to have sung, not only the principal *contralto* airs—"He was despised," &c.—but the principal *soprano* airs—"I know that my Redeemer," &c. The latter, we presume, would have been transposed—a by no means "Handelian" proceeding. However, Fate intervened, and decided against it. Fate struck the illustrious vocalist with a cold and a cough; and, by this expedient, no chance was offered to the candid critic of carping at Madame Viardot for the transposition of songs. The performance suffered in attraction from the absence of the illustrious artist, which was explained, however, by Dr. Billing, in a certificate, to the perfect satisfaction and absolute disappointment of the audience; but the singers did their best to atone for it. Miss Birch, who was suddenly fetched from Greenwich, by the zealous ex-Secretary, Dr. Lockyer, was in fine voice, and sang unusually well. Mr. Weiss came out with great force in "Why do the nations;" Mr. Benson did his utmost for the tenor music; Miss Stabbach, who still improves, made a good impression in "Thou didst not leave;" Miss Lascelles, with her "nice *contralto*," had a cold; and we did not leave until the whole was over—so well were a great many of the choruses executed, under the steady direction of Mr. Benedict, who was received, on entering the orchestra, with loud applause. The band is about the same as last year, both in number and efficiency. The engagement of Mr. W. Rea, as organist, has given general satisfaction. The Hall was very full, but not very crowded—ask the *Advertiser* to distinguish. Although secular as well as sacred music is included in the scheme of the Harmonic Union, there can be no doubt that, by its performances of sacred oratorios, it places itself in direct opposition to the two great societies already established in Exeter-hall, under the respective guidance of Messrs. Costa and Surman. Without announcing an orchestra of "800," or one of "700, (including sixteen double-basses) the most extensive in Exeter-hall," (and therefore more numerous than the "800,") the Harmonic Union possesses an efficient force, choral and instrumental, and, if

it conducts its affairs properly and with spirit, will constitute a by no means contemptible rival to the leviathans.

A good deal of reliance seems to be placed in the forthcoming novelties, among which we find a new oratorio, (*Christ the Messenger of Peace*, by Naumann,) and a new symphony (in G minor,) by Mr. C. Stephens, of the "British Musicians." If the oratorio be as good as Mendelssohn's *Christus* promised to be, and the symphony as good as Mozart's, in G minor, it will be a good thing for the Harmonic Union.

SACRED HARMONIC SOCIETY.

The "nearly 700" (with sixteen double-basses)—"the most extensive in Exeter-hall," without excepting Mr. Surman's "800," gave another performance, on the 2nd. The oratorio was *Samson*, which is not as good as the *Messiah*, for all that may be said and written of what Handel was said to have thought, but never could have thought about it. One third of the work was omitted, of which no one complained, since the best parts of the oratorio were retained. The additional accompaniments were those furnished to the society by Mr. Costa.

The execution was of the best, in spite of an accident or so, one of which found the band in complete disorder, for several bars of the symphony to an air which Madame Viardot Garcia sang. The music belonging to Micah, Samson's friend and consoler, was allotted to this lady, who gave the recitatives with her usual slow and emphatic declamation, endowing every word and syllable with a certain weight—a style which is not altogether shut to objection. Passing over some trifling and needless "graces," out of character with Handel's music, Madame Viardot sang the airs exceedingly well, especially "The Holy One of Israel," where the accident occurred to which we have but now alluded, which, however, did not disconcert Mr. Costa, who, with a few significant gesticulations, brought back his forces to their duty, and raised order from disorder, as —, we cannot think of a figure. This was the same air which Madame Viardot sang at the last Norwich Festival, apropos of the death of the Duke of Wellington. Miss Birch sang all the soprano music, and distinguished herself particularly in "Let the bright seraphim," in which the trumpet playing of Mr. Harmer was more than ever entitled to praise. Mr. Lockyer, in the music of *Samson*—which is very difficult—surprised us by the fluency with which he gave the florid passages. Mr. Weiss was the giant, and in the duet, "Go, baffled coward"—where Harapha defies Samson—as well as in the song, displayed as much

energy as good taste. Mr. Lawler had also some bass music to sing.

Of the choruses generally we may speak in high terms. The psalms of the Philistines, and the hymns of the Israelites were given with equal effect. Of course there were many points open to animadversion, but on the whole the performance was worthy of the well-earned reputation of the Society with the "most extensive orchestra in Exeter Hall," not excepting that of Mr. Surman, which numbers one hundred more.

WEDNESDAY EVENING CONCERTS.

The seventh concert, professing to be the last of the first series, which had unavoidably dwindled from twenty-seven down to half-a-dozen, was the least interesting of the batch. It was a concert of shreds and patches. The first part, pompously set forth as a "Selection from Weber and Meyerbeer," consisted of a set of the most hacknied pieces, chiefly from the operatic works of those composers. Meyerbeer, as an instrumental writer, was represented by an arrangement of the unaccompanied vocal trio in *Robert le Diable*, arranged for three brass instruments. These brass instruments—the trumpet, trombone, and ophicleide—were, it is true, admirably handled by MM. Zeiss, Cioffi, and Prosperi—all first-rate artists; but we must insist that such a performance was only fit for a promenade concert, to be placed among the quadrilles and polkas. Madame Viardot—who was the lion, or lioness, of the evening—had for her share in this medley, "Ah! mon fils," from the *Prophète*; and "Softly sighs," from *Der Freischütz*; which last she sang in German, and, but for one or two trifling, and, therefore, annoying alterations, of a text which should be unalterable, unexceptionably. Her dramatic fire burned all within its influence, and the audience was as ashes before the illustrious songstress. In the second part of the concert, Madame Viardot introduced her ingenious and tortuous, we may say, tortured, version of Rossini's very simple, very fluent, very natural, and very brilliant *rondo varié*, "Non piu mesta," which the angularly disposed audience, who had been as ashes, encored; upon which the illustrious songstress complied with the general request, by singing something else; whereby, no doubt, the illustrious songstress wished to insinuate, that the compliment was entirely due to her singing, and that the music had no share in it. It is as though, after an encore to the Overture to *Der Freischütz* at the Philharmonic, Mr. Costa, assuming all the credit to himself, should order the band to strike up "Rule Britannia." The something else of Madam Viardot, was one of her Spanish melodies, which so often and so well she has warbled for the ecstasy of her admirers, to her own easy and brilliant accompaniment on the pianoforte. The most interesting feature in the first part, to our minds, was the clarinet concerto of Weber, which is seldom performed, and could not possibly be better performed than on this occasion, by that most accomplished clarionettist, Mr. Lazarus. An air from *Il Crociato*, "Ah

come rapida," well sung by Miss Alleyne, and a quartet from Mozart's *Così fan tutte*—which seemed to have tumbled by accident into the Weber and Meyerbeer part of the programme—were the other noticeable features of the "selection."

In the second part, among other things, were performed the overtures to *Cenerentola* and *La Dame Blanche*, besides a lively march, called *Apollo*, by Mr. Brown. The successes of Miss Fanny Ternan and Miss Thirlwall were confirmed—the former obtaining an encore in Molique's charming barcarolle, "Come all ye glad and free;" and the latter receiving genuine applause for her very meritorious execution of "Casta Diva." We had also Mr. Elliot Galer in "O Nannie," Mr. Suchet Champion, &c., with Miss Freeman added to the other ladies, in a variety of popular pieces, among which, as the only striking novelty, must be specially mentioned, "The Death of Nelson," which was shouted by Mr. Galer in a strikingly novel manner. Mdlle. St. Marc, a young pianist, well known in the musical world, performed Leopold de Meyer's fantasia on *Lucrezia Borgia*—one of the most brilliant and difficult pieces ever composed for the piano, even by the modern *virtuosi*. The choice of such a *morceau* indicated in the young lady the possession of a very desirable quality—that of ambition, which may be described as the seven-leagued boots in the journey towards the Castle of Excellence. Mr. Benedict, as usual, conducted the first part of the concert, and Herr Lutz, the second; both gentlemen officiating as accompanists at the piano when required.

The first concert of the second series,—another "Mendelssohn night,"—came off on Wednesday, and was the best and most successful of the season. The grand features of the first "Mendelssohn night," the symphony in A major and the concerto in G minor—were repeated. Mdlle. Clauss, whose last performance it was, played even better than before, and was honoured by an enthusiastic reception. We shall give the particulars of this interesting concert in our next.

ALBERT SMITH'S MONT BLANC.

ALBERT SMITH re-opened his Mont Blanc entertainment at the Egyptian Hall on Monday night. The concourse was immense, and hundreds were dismissed from the doors. We have barely room this week to chronicle the success of Mont Blanc in Piccadilly, which has lifted its head higher than ever, and appears under a more varied and brilliant aspect. Albert ascends his mountain this time by a different route from the former, and provides his spectators with an entirely new series of illustrations. Original anecdotes are also introduced, and the entertainment is literally as good as new. We shall enter into particulars in our next. Meanwhile it is enough to state, that Albert's ascent has been again crowned with triumphant success—nay, with success greater than ever, that the entire press has been lavish in its eulogies, and that numbers have been turned away from the doors every night during the week. Albert ascends higher and higher in

popularity. Go on, Albert! To the Mount Fair of public favour there is no summit. Mount high as you please, but go not out of sight!

SIMS REEVES.

We announced last week the arrival in town of Mr. and Mrs. Sims Reeves. The stay of our great tenor and his *cara sposa* will be brief. To-day they depart for Paris, where they purpose entering into all the gaieties of the season, and remain until the opening of the English Opera at Drury Lane, which is expected to take place about the middle of February. Meanwhile, Sims Reeves has declined offers of engagement although repeatedly solicited from various parts of England. He has acted like a real tactician, bent upon renovating his powers by repose, and retaining all the freshness and purity of his voice. Sims Reeves has a voice, it is true, which can stand wear and tear as few can; but it requires rest, inasmuch as, for the last three months, it has been put to a severe test, and used, on an average, six days in the week. In fact, Sims Reeves's autumnal tour has been, in point of work, a trying one, although he has reaped a golden harvest—which is a consolation. We say "autumnal," since Reeves's *tournées* are divided into "Autumn," "Spring," and "Winter," one at least of which, we trust, will be brought to a natural end by the establishment of an ENGLISH OPERA.

HANDEL'S HALLELUJAH CHORUS.

(From Surman's *Oratorio Hand-Book*.)

The *Messiah* is much too wide a field to expatiate upon within the limits of a mere prefix; but perhaps a popular analysis of the "Hallelujah Chorus" will throw some light upon Handel's greatness as a choral writer, and also assist the reader to appreciate the excellences of some other parts of the oratorio. Handel seems to have thought less of himself, and even of his art, than of his poem and of his audience. He considered himself as appealing less to musicians than to mankind, through a medium which was part and parcel of his nature. This appears from his reply to Lord Kinnoul, who had complimented him, soon after the first performance of the *Messiah*, on the entertainment he had just given the town. "My lord," said Handel, "I should be sorry if I only entertained them,—I wish to make them better." But it appears even more clearly from the evidence afforded by his works, as we proceed to instance in the case of the "Hallelujah."

After an announcement of the subject in three bars for the stringed instruments, it is taken up by the voices, iterating the word "Hallelujah." Nothing can be more simple than the melody. He who hears it for the first time is conscious that he has never heard anything like it, and that it can form no part of any other composition without being instantly recognised and restored to its rightful owner. Having no resemblances, no associations, it is necessarily exempt from the slightest taint of vulgarity. It is withal so easy of execution, and lies so well for the voices, that the youngest singers in the chorus can throw their hearts and souls into it. The harmony is equally simple, glowing with the common chord.

When the audience have been wrought into a state of excitement by this jubilant outbreak, it is suddenly arrested that they may hear the reason for it, and feel the solemnity of it: "For the Lord God omnipotent reigneth." This forms a new musical subject, given out in unisons and octaves. So startling is the effect, that (we are told on the authority of Lord Kinnoul), at the first performance of the *Messiah*, the King, who happened to be present, and the whole company, rose as one man, and remained standing till the end of the chorus. Then the "Hallelujah" returns, accompanied, however, with drums and trumpets in addition to the strings, and invested, by the chastened feeling of the audience, with a kind of religious awe. After this the second subject is repeated, followed as before by the "Hallelujah." By this alternation the two subjects are indelibly stamped upon the mind, so that even the common hearer is prepared to feel and understand them when taken in conjunction. The second subject, "For the Lord God omnipotent reigneth," is then led off by the trebles, the other parts, beginning with the tenors, consecutively taking the subject of the "Hallelujah" under it. Here again we see the consummate tact of the composer, in addressing himself to *the people*. The uneducated ear generally recognises only the highest melody: had the lead been given to an inner part, its effect upon the *general audience* had been lost; but Handel well knew that the "Hallelujahs" might be safely left to take care of themselves; that by making them subordinate, the audience would feel the two subjects simultaneously, endowed, as it were, by art, with more ears than nature gave them; and that, when the lead afterwards fell to the tenors and basses, it would be distinctly felt as an independent melody, even below the ringing of the "Hallelujahs," the thunder of drums, and the fanfare of trumpets. By way of contrast, we have next a picture of this beneficent reign in a strain of heavenly sweetness. The turbulent rule of the Prince of the Air has been overthrown, and "the kingdom of this world is become the kingdom of our Lord and of His Christ." At the words, "of this world," a charming effect is produced by a progression known to musicians as the hypodiastolic cadence of Mercadier de Belesta. A new subject then announces the eternal durability of the Saviour's throne. "And He shall reign for ever and ever." It is a plain and noble fugue lead, delivered by the basses in what is technically called the *plagal mode*, and answered in the authentic mode by the tenors. The free accompaniment to the words "for ever and ever," having the character of the "Hallelujah" melody, not only preserves uniformity in the composition, but tells upon the audience, because they have been prepared to follow and to feel it. And now we have a proclamation of the titles of the Almighty King, heralded, trumpet-tongued, by the trebles and altos, "King of kings and Lord of lords." All this is done by the iteration of a single note. The titles are thrice proclaimed, the voices rising fourth the second time, and then ascending gradually to like notes upon the trumpet, and accompanied by "Hallelujahs," till they have drawn the mind upwards to the skies, and we are ready to sink under the force of the expression. Mark the effect of the holding note in the pauses between the "Hallelujahs." Observe, too, that Handel has here, for the first time, taken advantage of the modulation. We say *taken advantage*—he does not *seek* it, but falls naturally into that train which the melody suggests. It does not drag you away, but it forces you along; you are chained to the flaming car of Elijah. The remainder of the chorus is one bright effulgence of glory. He who could stand it with an equal pulse

and an unmoistened eye, may be both a wise and a good man, but assuredly has no sensibility for music.

It might have been thought that one such effort as this would have exhausted the mightiest human genius, had not he who wrote the "Hallelujah Chorus" afterwards equalled, if not transcended it, in the same oratorio, by "Worthy is the Lamb." It is instructive to compare the grandeur of Handel's effects with the poverty of his means; to contrast his meagre bands with the appliances of the modern orchestra, and then to reflect upon what he has done. The secret lies in a nutshell. He made the profoundest musical learning subservient to the higher beauties of expression. He never suffered petty details to interfere with the breadth of his colouring or the severe majesty of his outline. He knew that forced consecutions, abrupt modulations, close intervals, and chromatic progressions, can never kindle popular enthusiasm. Hence his greatest works are still as fresh as when the ink first dried from his pen. But the dignity of Handel is twofold; he has dignity of treatment, and dignity of subject. The former may be profitably studied and rationally explained; the latter can only be regarded with that mute reverence which is due to the creations of genius.

Dramatic.

FRENCH PLAYS.—SOHO THEATRE.—On Monday evening, the celebrated (or rather notorious) melo-drama, entitled *L'Auberge des Adrets*, was produced at this theatre. The history of this piece is somewhat peculiar. It was originally produced in Paris, some twenty years back, as a serious *melo-drame*, but turned out a dead failure the very first night of its performance. On the following morning Frederic Lemaitre, the original Robert Macaire, called on the dejected author and informed him that if he would allow him (Lemaitre) to make a few alterations in the dialogue, and slightly vary the *denouement*, as well as give him *carte blanche* for a new reading of his own part, he would not only undertake to re-establish the fallen production, but ensure its signal and lasting success. The despondent and incredulous author signified his entire acquiescence in whatever the confident actor might deem advisable. On the following representation, Lemaitre, instead of adhering to his original conception of a hardened and blood-thirsty ruffian, *BURLESQUED* the part, introducing at the same time so many amiable *bons-mots* and witty effusions, that the new version of the piece was not only received with thunders of applause, but enjoyed a tremendous run. An erroneous impression, however, prevails in this country that *L'Auberge des Adrets* and *Robert Macaire* are one and the same piece, whereas they have nothing in common except the name of their hero—the former drama being by a Mons. Francisque, and the latter a completely different production, conceived and written by that versatile genius, Frederic Lemaitre. As regards the performance on Monday evening, Mons. Armand Villot has added another leaf to his histrionic laurels by his broad and humorous impersonation of that facetious vagabond Robert Macaire, a eulogium which will equally apply to Mons. Eugene's representation of that ignoble and much be-cuffed wight Bertrand. The tatterdemalion "make-up" of these two worthies was so absurdly comic, that the progress of the piece was completely interrupted by the shouts of laughter called forth by their *entrée*. The impersonators of the "minor personages of the drama" were by no means perfect in the dialogue respectively allotted them, and seemed occasionally to trust rather to their inventive faculties than their retentive powers. With this exception,

the piece was carefully put on the stage, and the loud applause which greeted the conclusion of the performance, proved that the *picaresque* school of dramatic composition has still its admirers.

DRURY LANE THEATRE.—Mr. E. T. Smith has further added to the attractions of his "circle," by the engagement of Herr Hengl, said to be "the most accomplished tight-rope dancer in the world." The tight-rope dancer, and the dogs and monkeys, now make an "olla podrida," in conjunction with the quadrupeds, that would warrant the present lessee to head his bills with Bunn's celebrated announcement of "a blaze of triumph!" The morning performances prove as attractive as ever to the juvenile lovers of equestrian feats. The "last" is announced for Saturday next—for the benefit of the American troupe. Mr. E. T. Smith has announced a *bal masqué* for Monday, the 19th instant, for which he has engaged a band of 100 musicians.

P. VON LINDPAINTNER.

Stuttgart, November, 1853.

SIR,—As any communication about the doings of this esteemed composer cannot fail to interest the British public, from whom he received, during his short sojourn in London, so many proofs of admiration, I cannot do better than send you a copy of a notice which I found in the *Schweabische Kronik*, of 23rd November, referring to Lindpaintner's last production, *Giulia*, or the *Corsicans*—

"The musical public have been looking forward with great excitement to the performance of Lindpaintner's new opera, *Giulia oder Die Corsen*, which took place on Sunday evening, before a crowded audience, as this admired composer had not written a new opera for six years. At that time his *Lichtenstein* was not so popular as the opera deserves to be, owing to an indifferent *libretto*, and, in some degree, to the extreme length of the recitations. It appears, then, that the composer had expended all his dramatic resources, and that he required a long interval to collect new ideas, and to recover that freshness which abounds in most of his works. That this broken interval acted most beneficially on Lindpaintner's artistic creation is proved by his new opera, which is so full of the most charming pieces, that we might easily take it to be the work of a youthful and vigorous mind, and not that of a composer who brought out, in Munich, his first opera, *Demophon*, as far back as the year 1811. After so long and extraordinary an active life, to renew his creative power with so much freshness, is a triumph that, except Haydn, but few composers have obtained; and not, in this long period, to have been affected by foreign influence, but steadily, as a German, to work at the upholding of the German opera, is a merit few of his contemporaries can lay claim to. Many critics will not allow the German opera to be considered as the beau ideal of dramatic musical creation—preference being accorded to the Italian and French opera, because in these the solo voice has been elevated to the highest place of attraction for the public. But the German feels in himself the requirement of satisfying his senses in a grand harmonic combination, and in an instrumentation displaying the riches of vocal and instrumental knowledge, and is seldom attracted by a mere showy 'aria di Bravura.' Lindpaintner's opera carries throughout the stamp of German music. This work, although entitled 'serious,' is by no means of a heavy character. The sweetest choruses of the Corsican country-people entwine it, as it were, in a wreath of blossoms, from which the beauty of the spring-lied 'Regst

du, o Lenz,' comes prominently forward. Charming trios and quartets, as flowingly written as if intended for 'Lieder-kranze,' charm by their resemblance to the true German 'Mannergesang' (men-songs). Over the love-madness of the heroine an idyllic illusion is thrown, in which flutes, clarionets, and oboes seem to flutter, in combination with mandolines and tambourines, endeavouring to destroy the dark image. Beautifully finished introductions precede single scenes; even the four conspirators, in their dark costume, sing in a Bacchanalian, lively manner; and the old Corsican, Lorenzo, retains, even in the midst of his thirst for revenge, a cheerful mien. The recitatives in this opera are short, and sparingly used,—the solo songs simple and natural, with a most careful instrumentation, for light and shade; in short, there is nothing in it heavy or over-loaded; and the clamorous call for encores of several pieces showed that the public thoroughly enjoyed the treat so richly presented by Lindpaintner. Of the *libretto* by Lewald, we cannot speak so favourably as of the music; but as our space is circumscribed, we shall shortly recur to this part of the opera of *Giulia*. The perfect execution, by the combined forces of our 'personal,' contributed much to make us forget several defects in the dramatic portion of this work. All were animated with the desire to contribute to the success,—for all bear the highest esteem for their 'kapellmeister,' not only as their distinguished conductor, but as a most kind-hearted and benevolent individual and friend. Madame von Marra, as *Giulia*, gave the highest degree of delight by her simple, soul-stirring singing. Mdlle. Basse, although in a subordinate part, pleased highly with her beautiful contralto voice; and Herr Pischeck, as *Lorenzo*, was full of animation and spirit. We trust Lindpaintner will be successful in soon finding a libretto dramatically effective, that he may continue to uphold the reputation of the genuine German serious opera. He now stands alone in this field, since the retirement of Spohr and Marschner."

A. Z.

Foreign.

PARIS, 4th Dec.—At the Académie Impériale de Musique *Jovita* and the accomplished Rosati have again this week been the attractions. The *ballet* has been given twice with *Le Comte Ory*, and once with *Le Maître Chanteur*. The charming *danseuse* will remain with us till the 10th. At the Opéra Comique *Le Nabab*, *Haydée*, *Marco Spada*, *Colette*, *Le Père Gaillard*, and *L'Ombre d'Argentine* have been played, assisted with *Sainte Foix*, and Mdlle. Lemercier. Every time that the *Mousquetaires de la Reine* is played, the part of Captain Roland procures for Herman Leon a new and legitimate success. The Emperor and Empress attended the representation of *I Puritani* on Thursday. Mario sang divinely. It is announced that Pacini has been writing a new opera for the Théâtre Italien, entitled *Le Cantatrici di Madrid*, which will most probably be produced during the present season. The director of the *Théâtre Lyrique*, M. Jules Seveste, has just accepted an opera in four acts, the *libretto* by M. Henri Trianon, and the music by M. Georges Bousquet, author of *Tabarin*, which had but mediocre success last year. The distribution of the prizes at the Conservatoire Impérial, of music and declamations, will take place on Sunday next, the 11th inst. They will be presented by the Minister of State. The following is the programme of the concert to be given for the benefit of the "incendies" of the 7th arrondissement, in the Salle Sainte Cecile this day, by the Société de la Grande Harmonie, organized by Adolphe Saxe:—

1. Ouverture *Carnaval romain*, Berlioz.
2. Fantaisie pour orchestre sur *Giraldia*, Adam.
3. Air *la Favorite*, Mdlle. Wertheimer.
4. Duo piano et violoncelle, MM. Norblin et Brisson.
5. *La Marche aux flambeaux*, Meyerbeer.

II.

1. Ouverture, *Zampa*, Hérold.
2. Romance *Carillonner de Bruges*, Mdlle. Wertheimer.
3. Solo, piano, M. Brisson.
4. Air varié, orchestre avec soli, Mohr.
5. Benediction des poignards, *Huguenots*.

Director of the Orchestra, M. Mohr.

The *Marche aux flambeaux* was composed by Meyerbeer on the occasion of the betrothing of a princess of Prussia. The composition of this kind of morceau belongs to a ceremony of the middle ages, and is still observed in the German Courts. On the day of the betrothing of a prince or princess royal, it is the custom for each of the betrothed, with torch in hand, to make the tour of the *salon* several times, and to pass before the sovereign; the prince giving his hand to a lady, and the princess hers to a gentleman of the Court. All the guests follow the betrothed, who change partners each time until all present have walked round the room with them. The march is always written in 3-4 time. It is a slow movement in the style of a polonaise, and scored for a military band. We hear that Mdlle. Clausa has made a great hit at the London Wednesday Evening Concerts, held in Exeter Hall, in Mendelssohn's first concerto, and that she delayed her departure to play the same concerto again. We are in expectation of seeing her daily in Paris, *en route* to St. Petersburg. She has already announced a concert to be given here, in the Salle Herz. She is to play the violoncello sonata, in B flat, of Mendelssohn, with M. Selignan; a prelude of Stephen Heller, some *Lieder ohne Worte* by Mendelssohn, an impromptu by Chopin, a sonata by Beethoven, and *Le Roi des Aulnes* (the *Erl King*), by Stephen Heller.—M. Briard, the young violinist "Laureat" of the Conservatoire, formerly a pupil of Baillot, has returned to Paris.—The sisters, Sophie and Bella Dulcken, have obtained success in Paris, one on the pianoforte, and the other on the new instrument called *concertina*.—M. Kuster, a violinist, and dramatic composer, is now in Paris. M. Emile Steinkuhler, a composer, has received from the Emperor a gold medal, as a mark of satisfaction for the *Marche Impériale* which he composed, and which was executed during his Majesty's stay at Lille.

VERSAILLES.—The *Orphéonistes* have executed, in the church of the chateau, the mass composed for them by MM. Halevy, Adolph Adam, and Ambroise Thomas. Madame Widemann sang an "O Salutaris" and an "Agnus Dei" by Panseron.

NICE, Nov. 27.—While the erection of a *casino* is going rapidly on, where musical *fêtes* can be given on a large scale, the Philharmonic Society has recommended its balls and concerts, and the harmonic meetings of the *Jardin Visconti* have begun again, as well as the *soirées musicales* at the Hotel York. The first ball and the first concert were brilliant and crowded, chiefly by the fair sex. The dancing was prolonged till three in the morning. The first meeting of the *Jardin Visconti* was as numerously and elegantly filled as it was last year. The most popular *morceaux*, from the newest operas, were executed by the band of the 11th regiment.—Another success attended the last concert of M. A. Lestocq, the pianist, at the Hotel York.—The Italian troupe made a *fauc* at the first representation of *Mario Faliero* of Donizetti. Madame Boldrini, the *prima donna*, in the principal part, was found so inefficient that she was forced to resign her engagement.

BERLIN.—The new opera by M. Flotow, *Rubezahl*, will be brought out this month.—Vieuxtemps is expected in January, when it is expected he will give a series of concerts.—For the *féte* of the Queen, the Theatre Royal gave Gluck's *Armida*. On the same occasion, a concert was given at the Theatre of Potsdam under the direction of the pianist to the Court, M. Theodore Kullak. Among other things, a duet from *La Reine de Chypre*, of Halevy, was executed; Parish Alvars' *Danse des Fées*, for the Harp; some *Lieder* by the Princess Charlotte of Meiningen and Theodore Kullak. Among the executants were Mdlle. Johanna Wagner, M. Adolphe Formes and Solomon, Mdlme. Alvars, and M. Theodore Kullak. From the 20th to the 27th Nov., the Theatre Royal played the *Huguenots*, the *Prophète*, and *Don Juan*.

VIENNA.—During the last week of November, Balf's Opera of *Keolanthe*, was performed at the Court Theatre.—The post of Chapel-Master of the Cathedral, vacant by the death of Drechsler,

THE MUSICAL WORLD.

has been given to M. Gottfried Prayer, author of the oratorio of *Noah*.—M. Willmers, the pianist, is here, and his playing is much extolled.

LEIPZIG. 25th Nov.—The Conservatoire of Music, founded by the late Felix Mendelssohn-Bartholdy, has just celebrated the anniversary of the birth of that illustrious composer by a public performance of his oratorio *Saint Paul*, in which the pupils of the establishment took part.—At the Theatre they have revived two old operas, *Les Deux Journées* of Cherubini, and *Le Médecin et l'Apothicaire* of Dittersdorf.—Berlioz is daily expected here to give some concerts at the Gewandhaus.

STOCKHOLM.—The Theatre Royal re-opened with *La Muette* of Auber. Since then they have given *Le Chalet* of Adolphe Adam; *Martha*, by Flotow; and *Preciosa*, by Weber.

MADRID, 25th Nov.—At the Theatre Royal the rehearsals of *Robert le Diable* are going on with activity. Three full rehearsals, with the orchestra, have already been given, and the first representation is expected to take place in about ten days. Every box and all the stalls have been taken for a long time back for this occasion.

ST. PETERSBURG.—Naudin, the tenor in place of Mario, has made his *début* with success in *Lucrezia Borgia*. In *Robert le Diable*, Medori, in the part of Alice, has made a veritable sensation. Tamberlik was splendid in Roberto. Mme. De la Grange made a hit in *Le Barbier* with Ronconi, Calzolari, and Lablache; and again in *Lucia* with De Bassini and Calzolari. Carlotta Grisi, in the ballet, will be replaced by Mdlles. Giraud and Fleury, from Paris.—Henselt, the celebrated pianist and composer, is about to make a tour in the interior of Russia.—The *Prophets* has been produced with a still greater effect than last year. Tamberlik made his *entrée* in the part of Jean of Leyden, and his magnificent voice produced an immense effect upon the audience. Mme. La Grange was the Fides.—Mdlle Louise Christiani, the celebrated violoncellist, has just died.

WILLIAM GARDINER.

(From another Correspondent.)

William Gardiner is dead! How many will read the announcement with surprise:—Gardiner dead! Why, Death seemed to have forgotten him, passed him by altogether—his father died prematurely (as the son used to assert) at the age of *ninety*! and, for himself, having only attained the age of 83, he was in his prime still. And so he was; in the *very* prime of life; a green old age—his body vigorous, his intellect clear and bright as ever, and possessing, in a high degree, that which should accompany old age—

“ Honour and Love, Obedience, troops of Friends.”

But a few days ago, he might have been met with in his usual walks, and he had engaged to read a paper at the Literary Society of Leicester on the 12th of December next.

There are many reasons why the loss of our old townsmen will be widely and deeply lamented; he was a link between the present age, and periods so remote that they have long ago formed part of our written history, and it seemed strange to hear anecdotes of those days, told by one who had himself seen what he narrated. Who, looking at his small, though compactly formed frame, could believe that he had often carried Daniel Lambert on his back? nor did it seem less strange to hear that they were boys and playfellows together—or to hear him tell that he was once assisting at a Glee Club, at the Crowns, when the famous Egalite, father of the late Louis Philippe, entered the room, and remained for some time an auditor—or that he had guided John Howard through the streets of Leicester. It was interesting to look on him, and think that he had been an intimate friend of one, who was an intimate friend of Oliver Goldsmith; that he had been present in Westminster Hall when Warren Hastings began his defence, preserving such an accurate recollection of the accused Governor General, that he could even describe his dress. “The Governor of India,” he says, in *Music and Friends*, “was the most sp.endid delinquent that I ever saw. He was dressed in a puce silk coat, bag wig, and diamond-hilted sword, which was taken from him before he knelt at the bar, and when he rose he cried out in a passionate tone of

voice, ‘Save me, my lords, from these men, my persecutors.’ We can *read* of all this in Histories of England; but the man was alive and walking our streets, but the other day, who had *seen* what he thus described. What a crowd of mighty names long, long ago passed away, are brought before us by the reminiscences of our late friend: Dr. Priestly, Erskine, Lord Sandwich, Sheridan, Burke, Pitt, and Fox; and who can forget that it was for calling out “bravo” to a speech of the last, in the House of Commons, that Gardiner was expelled from the gallery of the House, and only saved by the intercession of the Prince of Wales from a committal to Newgate.

Our friend who now lies dead, was at Paris during the short-lived Peace of Amiens, saw the guillotine still standing in the then Place de la Revolution; had a letter of introduction to Marshal Mortier (Duke of Treviso); was presented by him to Soult and Menou; was asked his opinion of the Consul (Bonaparte), and was hurried out of France more speedily than he intended, for having expressed his belief that he would aim at a throne; previous to which, however, he had received civilities from Fouché, and had seen Bonaparte surrounded by his Mamelukes, just arrived from Egypt, and commanded by Beauharnois.

Through his long life Gardiner acquired and preserved the friendship of distinguished men; he was an intimate friend of Thomas Moore; indeed, his knowledge of music procured for him the acquaintance and esteem of a wide circle. We all remember that at the inauguration of Beethoven’s statue, his name was written in the record, sealed up, and destined, perhaps, to be opened, a thousand years hence, immediately below that of Prince Albert’s.

Mr. Gardiner expired on Wednesday afternoon, after a short illness, and time will only allow us to pay this hasty tribute to his memory; but we hope that some means will be taken by the Society of which he was so great an ornament, or by the numerous friends by whom he was so greatly beloved, to testify their respect for his memory. When a man like this passes away from amongst us, there should be some public recognition of the loss, and doubtless his obsequies will be attended by many; but we should like to see some enduring record placed in the town where he lived so long, and which certainly was the better for his presence there.

It is known that a few months before his decease a bust of him was modelled in clay, by a foreign gentleman then residing in Leicester; the likeness is perfect; cannot this be carved in marble, and placed in the Town Museum? Surely this could be easily accomplished—a very small subscription from his numerous friends and admirers would suffice, and we should be glad to hear that a committee was organized for the purpose.—*Leicester Journal*.

THE FIELD IN A CAB.

(From the Field.)

Which is a sensible sentiment, and one that comes into my mind many times in the course of the year, more particularly when I see that some new London improvement is going on (certain to be parturient of a fresh architectural monstrosity),—or, even more surely, when we get some new Act of Parliament, intended to make us all more happy and comfortable, but which, from some unintended omission or commission, is apt to contrive to enrage one set of people without gratifying anybody else. One of these well-intentioned, but unlucky laws, is Mr. Fitzroy’s Hackney Carriage Act, the first result of which was, that London became cabless for a week—and the constant one, the producing an amount of dissatisfaction, bad blood, and worse language, which might shock the very stones over which we roll. There never was such a law—it seems to have been concocted on the principle of compensating one robbery by another; for on the one hand, at the present price of hay and corn, the sixpence a mile fare is certainly not remunerative—supposing the entire mile to be travelled over—to the cab-owner; and on the other, the regulations as to number of passengers, and stoppages, are vexatious and onerous to the cab-hirer. I suppose the meaning

of the law was to cheapen fares:—I know everybody thought so before it came into operation—now does it do so? Yes; no doubt it does to my carpet-bag and myself, going straight to the Eastern Counties Railway; but just the reverse to my wife going shopping on a wet day, and lingering (*omnibus hoc iritum*) for half-a-dozen hours between Oxford-street and Waterloo-place. She must either be content, having hired by time, to be trailed through the streets at the rate of four miles per hour, or she must pay for both time and distance instead of, as under the old law, its being left to the option of the driver which of the two should be charged for. I have myself met with several examples of the absurd working of Mr. Fitzroy's Act. I will cite two. A short time ago we went, a party of four, from Regent-street to the St. James's Theatre—less than half-a-mile—and the legal fare was eighteen pence, that is, sixpence extra for every passenger beyond the two. The charming absurdity of this is, that if we had hired two cabs, we should have paid a shilling—fifty per cent. less. On another occasion, I was seduced to an evening party in the wilds of Tyburnia, fare eighteen-pence; of course I kept the cab, as there was not a stand within half a mile. Three shillings for an hour and a-half's waiting; home again, eighteen-pence more; total, six shillings: whereas, under the old system, as the driver freely admitted, five shillings would have been the very outside I should have paid. The fact is, that three additions or alterations in the old cab law, would have satisfied every one. These are:—

1st. A sixpenny fare for the first half-mile.

2nd. Changing the centre of measurement from the Post-Office to Charing Cross, and increasing the distance at which back fares should commence from three to four miles.

3rd. That an official list of a thousand or fifteen hundred fares, should be drawn up and published as a small book; a copy of which every cab-driver should be obliged to carry about him, and to produce when required.

The last absurdity of the authorities in the matter of cab regulations is, that they have fixed the placards of fares at the different stands with the printed side towards the street, so that if you want to consult them, you must walk into the gutter to do so.

CARDINAL WISEMAN'S LECTURE.

(Continued from page 774.)

There is now a great desire to form, not only in the capital, but also in all great cities where industry prevails, museums which should contain all the most perfect specimens of Art antiquity in every age has left us of beauty in design and elegance in form. We wish that our artisans should have frequently before them what may be considered not merely actual models to copy, but likewise such objects as may gradually impress their minds with feelings of taste. Now I should like to have the construction, the forming of such a museum as I should wish the city of Manchester to enjoy. And in describing it, I will confine myself entirely to one small department, that of classical Art—classical antiquity—because I know that for a museum intended to be practical to the eyes of artisans, there is a far wider range of collection to be taken than that to which I will confine myself. Well, now, I imagine to myself a hall at least as large as this, and of a more elegant and perfect architecture. I will suppose it to be formed itself upon classical models, and around it shall be ranged not merely plaster casts, but real marble statues and busts collected from antiquity. I would range them round the room so that each could be enjoyed at leisure by the stu-

dent. There should be room for the draughtsman to take a copy from any side. In the centre I would spread out a beautiful mosaic, such as we find in the museums, for instance, of Rome, or pavement in rich colours, representing some beautiful scene, which should be most carefully railed off, that it might not be worn or soiled by the profane tread of modern men. There should be cabinets in which there should be, but enclosed carefully with glass, so that there would be no danger of accidents, the finest specimens of the old Etruscan vases, of every size, of every shape, plain and coloured, enriched with those beautiful drawings upon them which give them such character, and at the same time such price. And on one side I would have collected for you some specimens of the choicest produce of the excavations of Herculaneum. There should be bronze vessels of the most elegant form and the most exquisite carving, and there should be all sorts even of household utensils, such as are found there, of most beautiful shape and exquisite finish. On the walls I would have some of those paintings which have yet remained almost unharmed after being buried for so many hundreds of years, and which retain their freshness, and would glow upon your walls and clothe them with beauty, and, at the same time with instruction. And then I would have a most choice cabinet, containing medals in gold and silver and bronze, of as great an extent as possible, but chiefly selected for the beauty of their workmanship; and so engraved gems likewise, every one of which should, if possible, be a treasure. Now, if such a museum could be collected, you would say, I am sure, that so far as classical antiquity goes—classical Art—you have everything that you could desire, and you have as noble, as splendid, as beautiful a collection of artistic objects as it is within the reach of modern wealth and influence to collect. In fact, you would say, if you could not make artists now by the study of these objects, it was a hopeless matter, because here was everything that antiquity has given us of the most beautiful.

Now, I am afraid that while you have been following me in this formation of an ideal museum, you have thought it required a great stretch of imagination to suppose it possible that such a collection could be made in any city of England. I will ask you, then, now to spread your wings a little more, and fly with me into even a more imaginary idea than this. Let us suppose that by some chance all these objects which we have collected were at some given period, in the first century of Christianity, collected together in an ancient Roman house; and let us suppose that the owner of the house suddenly appeared amongst us, and had a right to claim back all those beautiful works of Art which we so highly prize, which we have taken so much trouble, and laid out so much money to collect. Now, what does he do with them when he has got them back? Why, what will he do with those statues which we have been copying, and drawing, and admiring so much? Pliny finds great fault, is very indignant with the people of his age, because he says they have begun to form galleries, *pinacothecas*; that such a thing was unknown before; that no real Roman should value a statue merely as a work of Art, but that it was only as the statues of their ancestors that he ought to value them. And thus that Roman looks at them as nothing else. He takes them back, he puts the best of them, not in the centre of a room where it may be admired, but to him it is a piece of household furniture, and he puts it with all its fellows into the niches from which they have been taken, and where they are, perhaps, in a very bad light. It is exceedingly probable that if the statues were not of his ancestors, he would, instead of allowing them to remain in the beautiful hall prepared for them, send them into his garden, into his villa, to stand out in the open air, and receive all the rain of heaven upon them.

The mosaic, which we have valued so much, and which is so wonderful a piece of work, he will put most probably into the parlour of his house, to be trodden under foot by every slave that comes in and goes out. And now he looks about him at that wonderful collection of beautiful Etruscan vases, which we have got together, and he recognizes them at once, "Take that to the kitchen, that is to hold oil;" "Take that to the scullery, that is for water;" "Take these plates and drinking cups to the pantry, I shall want them for dinner;" and those smaller—those beautiful vessels which yet retain as they do the very scent of the rich odours which were kept in them—"Take them to the dressing-rooms, those are what we want on our toilet; this is a washing-basin which I have been accustomed to use; what have they been making of all these things to put them under glass, and treat them as wonderful works of Art?" And of those beautiful bronze vessels, some belong again to the kitchen, others belong to our furnished apartments; but every one of them is a mere household piece of furniture. And then he looks into the beautiful cabinet, and he sends those exquisite gems into his room, to be worn by himself or family, as ordinary rings; and your gold medals, and silver medals, and bronze medals, he quietly puts into his purse, for, to him, they are common money. Now, then, here we have made a collection of magnificent productions of Art; and, in reality, these were all the fruits of the arts of production. (Cheers)

Now, what are we to say to this? We are to say that there was a period in Rome, and there were similar periods in other countries at different times, when there was no distinction between the arts of production and the arts of design, but those very things which to us now are objects of admiration as artistic work, were then merely things made and fashioned as we see them for the ordinary uses to which we adapt other things of perhaps similar substances, but of a very different form. For, in fact, if you had these vessels, you would not know what to do with them. We could not cook a dinner in them. We certainly could not adapt them to our common wants. But to the Romans they were the very objects which were used for those purposes; and although now in reading the old writers, and trying to make out the dreadfully hard names by which all these different pieces of pottery are called, yet, learned and classical as all that may be, when we come to translate these high-sounding Greek names into English, we get very modest results—pipkins, and basins, and ewers, and flagons, and such homely names as these. (Applause.) Now where is the Art there? Is it that these were designed, do you think, by some man of great reputation, and then that they were all carefully copied, exactly imitated, from his design? Oh! certainly nothing of the sort. The art that is in these beautiful things, is a part of themselves—is bestowed upon them in their fabrication; you may take the Etruscan vase, and you may scratch away from it, if you please, every line which had been traced by the pencil of the embellisher upon it; and, after that, the seal of beautiful design, grace, and the elegance of true art, are so stamped upon it, that if you wish to remove them you must smash the vase. (Applause.) It is inherent in it; it was created with it.

Then what I fancy is desired, is, that we should bring Art back to that same state in which the arts of design are so interwoven with the arts of production, that the one cannot be separated from the other, but that that which is made is, by a certain necessity, made beautiful. And this can only be when we are able to fill the minds of our artisans with true principles, until really it has pervaded their souls, and until the true feeling of art is at their fingers' ends. (Loud applause.) You will see, I think, from the example which I

have given you, what is the principle at which I am aiming, which I wish to establish. It is this: that, at any period in which there has been really a close union between the arts of production and the arts of design, this has resulted from the union, in one person, of the artist and the artisan.

Such now is the principle that I am going to develop; and, in doing so, I will distinguish between the arts of production belonging to two distinct classes. There are those in which necessarily there is manipulation—the use of the hand, or of such implements as the hand directly employs; and there are those in which mechanical ingenuity is employed in the art of production. It is clear that these two must be treated distinctly, and I will begin with the first, which affords the greatest number of illustrations and examples in proof of that principle which I have laid down.

I will begin first, then, with illustrations from metal work. Now, the period in which there was the greatest perfection in this sort of work, as is universally acknowledged, is from about the fourteenth century—1300, I think, to 1600, or at least after 1500. It is singular that in that period five at least, very probably more, but we have it recorded o. five of the most distinguished sculptors whose works are now the most highly prized, that they were ordinary working goldsmiths and silversmiths. This is given us in their respective lives; Benvenuto Cellini, Luca della Robbia, Lorenzo Ghiberti, Brunelleschi, and Baccio Bandinelli, all of whom were goldsmiths and workers at first, and developed most extraordinary talent as sculptors. How was this done? Can we conceive a person who is merely a workman, working upon such plate as is put before him, becoming a man of high first-class character in Art? There have been examples, as we should see, but they are rare. But here we have five men, in a limited period, becoming most eminent. Now what was the reason of that? It was because the jeweller, the silversmith, who worked with his hands, was considered of necessity to be educated not only as an artist, but an artist of the highest class; and Vasari observes, in the life of Bandinelli, that in those times no man was reputed a good goldsmith who was not a good draughtsman, and who could not work as well in relief. We have a principle then established, that the person who did the material work in the finer works was an artist who could not only draw but model; and did the same with the metal itself, for that is the nature of that class of work of which I have spoken.

Now, take the life of Cellini. There was a man who originally was put to a totally different employment. His father had no higher ambition concerning him than that he should become a great player upon the flute, and he teased him during all the last years of his life because he had no taste for this, and would run after goldsmiths and others, and learn the different branches of his profession. He led the most wonderful life. He was to-day at Rome; next day at Florence; then he was at Naples; then at Venice; then in France; then back again; in fact, it seems incredible that he could have done any work to any one who reads his life. And he did not travel by train, or by any public conveyance which could take on his luggage. He travelled on horseback each time from Rome all the way to Paris. He had no luggage; he was a poor man, and whenever he came and started his shop, he began by making often his own tools; and he worked with his scholars, who were generally young men that became themselves eminent in the profession, in a little open shop, looking to the street; and there he himself hammered, and carved, and cast, and shaped, and did whatever else was necessary for the work. He was an actual working goldsmith, and the beauty of his works consists in this,—that they

have the impress of genius so marked upon them, that they never could have been designed by one person, and executed by another. There is as much art in the finish by his own hand in every enamel, in the setting of every stone, as there is in the entire design; nor does he ever dream of talking of himself in any other way; and yet how he went on from step to step, until at length he produced the most magnificent works, on the largest scale, in marble and in bronze! And he describes how he constructed his own Perseus. He went to buy his own wood, and saw it brought, and when he was casting that most extraordinary statue of Perseus, which is still one of the wonders of art, he had every sort of misfortune. His furnace blew up, the roof was blown off; and the rain came in torrents upon the fire just at the moment that the metal was going to be poured in. By his ingenuity, his extraordinary contrivances, he baffled, it might appear, the whole chain of accidents, and brought all out, almost without a flaw, that most perfect piece of workmanship. You may imagine to what a state he was reduced when, the very moment that the metal was ready for pouring out, the explosion took place. He had no other resource but to run to his kitchen, as he says, and to take every piece of copper, to the amount of two hundred porringers and different sorts of kettles, and throw them into the fire, and from these that splendid statue came forth. There was genius. (Loud cheers.)

As a curious instance of the most extraordinary ingenuity, he tells us that on one occasion a surgeon came into his shop to perform an operation on the hand of one of his pupils. Upon looking at his instruments, he found them—as they were certainly in those days—so exceedingly rude and clumsy that he said—"If you will only wait half-an-hour, I will make you a better instrument;" and he went into his workshop and took a piece of steel, and brought out a most beautifully-finished knife, with which the operation was successfully performed. Now, this man, at the time you see him thus working, as I said, in his shop as a common workman, was modelling, in the most exquisite manner, in wax; spending his evenings in the private apartments of the Grand Duke, modelling in his presence, and assisting him with a hundred little trifles, which are now considered treasures of Art. And so, wherever he was, and under all circumstances, he acted as an artist, but as a truly labouring artisan. It was the same with others in the same profession. He was not the only man, by any means, whose genius was so universal; because we find him telling us repeatedly that the moment he heard of some goldsmith (and in those days a goldsmith was really an artist, as I have already said) who excelled in any particular branch of Art, he determined to excel him. Thus it was that he grew to rival the medals of one, the enamels of another, the peculiar manner of putting foil to precious stones of another; and, in fact, there was not a branch of Art which he did not consider it his duty to excel in. With this spirit, is it wonderful that men of really great taste should have been produced—men who, you observe, looked upon every branch of productive art as really a branch of the highest art of design; and thus, in their own persons, combined that art with the power of the tool?

There is another celebrated jeweller of that time, whom he mentions frequently, of the name of Antonio Foppa, a Milanese, who is better known in the history of Art by a name which he received in derision in Spain—the name of Capodursa, which means a bear's face, and which he is known by commonly in works of Art. Cellini describes to us the processes by which he produces his works, and they are so careful and require such accurate knowledge of Art, that his

knowledge must have been very superior, indeed, in the arts of design.

(To be continued.)

Reviews of Music.

"REVERIE." For the Piano, Op. 7.

"PREGHIERA." For the Piano, Op. 8. By FRANCESCO BERGER. Ewer & Co.

Mr. Berger's pieces are both short and essentially bagatelles, which may probably interest others more than ourselves. They may be both styled "Notturnos," or florid songs without words. The first may be supposed to be for a barytone voice, the greater part of the melody lying in the middle of the key-board, while the accompaniment in chords is sometimes below, sometimes above. The whole makes a very sentimental and not ungraceful aria for the pianoforte, in the modern Italian Opera style—such an air as a forlorn barytone would sing to an absent and beloved soprano, or to his native home when absent, or when fresh returned. It is entitled by the author, "Réverie," which might lead to the conclusion that M. Berger has not much to think about.

To judge from the next piece, we should not feel inclined to give much for his thoughts. It is styled "An Evening Prayer"—in Italian, of course—and a great display is made of setting it forth in three staves, one being wholly occupied by the melody, which scarcely deserves so much paper. There is a maudlin tune about this melody, which is by no means relieved by an accompaniment more laboured than correct, or by the somewhat clumsy elaborations in the last pages. We cannot, on any grounds, recommend this piece, which is a bad specimen of a bad school.

"LA MELANCOLIA."—Valse Sentimentale for the Piano, Op. 9.

By FRANCESCO BERGER. Ewer & Co.

If we cannot recommend the "Evening Prayer," still less can we recommend this valse, which, being styled "Melancolia," is well styled, since it is most melancholy and woe-begone. There is nothing whatsoever striking in the tune, while the style in which it is harmonised, is, at times, particularly disagreeable; and were the music of M. Berger worth the trouble—which it is not—we could point out several instances of bad harmony, which prove him to be not much of a scholar. He is possibly very young, which may be guessed from the small number of his "operas" (operas!). Whatever the case, however, we are too old to enter into the merits of his music.

"PRETTY LILLY."—Song—Words by GEORGE LINLEY. Music by WILLIAM SPARK. Cramer, Beale, & Co.

A sparkling song, with a pleasing and unsought melody, and an accompaniment which aims, and with considerable success, at the style of Mendelssohn in some of his lighter songs. The song is, moreover, singable.

"FROM A DREAM OF THE PAST I AM WAKING."—Ballad. Written by Miss FANNY MORTLOCK. Composed by Mrs. H. J. St. LEGER. Addison and Hollier.

A very expressive and flowing melody, and neatly written withal. The words, by Miss Fanny Mortlock, are above the average merit. We commend it.

"THE LAST REPROACH."—Ballad. Words by H. E. Music composed by Mrs. H. J. St. LEGER. Addison and Hollier. This is a ballad of some water.

DRAMATIC CHRONOLOGY.

NO. I.

Oh! could esteem and love preserve our breath,
And guard us longer from the stroke of death;
The stroke of death on him had later fell,
Whom all mankind esteem'd and loved so well.

S. DUKE.

LAW REPORT.

VICE-CHANCELLORS' COURTS, WEDNESDAY, DEC. 7.

(Before Vice-Chancellor Sir W. P. Wood.)

HUGHES v. BENJAMIN LUMLEY AND OTHERS.

This was a motion on behalf of the plaintiff, to restrain the defendant, Lumley, the lessee of Her Majesty's Theatre, from executing or doing any act, matter, or thing, whereby, or by means whereof, the lease of the building in question may be surrendered, determined, or rendered void or voidable, or whereby the lessor may be enabled to re-enter. The defendant is the well-known lessee of Her Majesty's Theatre, under an indenture of lease dated the 10th of July, 1845, whereby the theatre was demised to him for a long term of years, at an aggregate yearly rental of nearly £2,000. In this indenture were contained the usual covenants, and a covenant by Lumley that he would not grant away, or assign, or let, or dispose of the boxes or stalls at the theatre (except some therein specified and described) for any longer period than one year or season; and the indenture also contained a proviso for re-entry by the lessor on default being made by Lumley in payment of the rent or observance of the covenants. The plaintiff claims to be a creditor to the amount of £9,900, in respect of debts due to him from Lumley on bills of exchange, long since become due and dishonoured. All of these debts were secured by judgments entered up against the defendant in the course of the year 1852; and some of them, amounting to the sum of £2,500, were further secured by a deed, dated the 1st of August, 1852, whereby Lumley devised to the plaintiff certain boxes and stalls for the term of one year from the 1st of February, 1853, or from such subsequent day during the same year, upon which the said theatre should be first open for the public performance of operas and other theatrical entertainments. Several writs of *et eligit* were sued out by the plaintiff, under one of which the sheriff delivered to the plaintiff possession of the premises comprised in the lease, it was alleged by the bill that Lumley had since obtained forcible possession of the premises, and had withheld them from the plaintiff. In June, 1852, the plaintiff, together with some of the other defendants (all of whom claimed to be judgment creditors of Lumley), commenced an action of ejectment against him, and obtained a verdict subject to certain questions of law, which have not yet been disposed of. The bill then alleged that after the delivery of such verdict, threats were thrown out by the "professional adviser" of Lumley that if he should not succeed in setting aside the said verdict, he (Lumley) would endeavour to avoid or forfeit the lease of the premises. The bill also alleged that the judgment debts exceeded the sum of £40,000, and that Lumley's interest therein was wholly valueless. Under these circumstances, the bill prayed for a sale of the premises, and for an injunction in the meantime, according to the terms of the present motion. A great mass of affidavits had been filed, and among them one by Mr. Lumley himself, stating that he had never himself expressed, nor authorised his solicitor or any one else to express, any such threat as had been imputed to him, and that he had never entertained, and did not now entertain, any idea of acting in accordance with such alleged threat. The ground for this allegation appeared by affidavits of the plaintiff to be that, after the verdict had been given, the leading counsel for Mr. Lumley in that action had said to the plaintiff that if he (the plaintiff) succeeded in sustaining the verdict, he would lose every shilling of his money. No affidavit was produced respecting this conversation, but a letter had been written by the leading counsel referred to, to the counsel for the defendant on this motion, stating his willingness to appear in court and answer any questions which might be put to him. He also stated in his letter that, on coming out of court after the trial of the action, he had been addressed by Mr. Hughes, with whom he was acquainted, and that, in answer to his observation, the words he had used were—"I am sorry for the course you are taking, as it may end in the loss of your money;" and that by this he had simply intended to refer to the points of law which had been reserved for the opinion of the court, one of them being a question whether the judgment would be a good charge on the leasehold premises on the ground of usury, a question which has recently been

decided in a case of "Lane v. Horlock," referred to in the letter, and which was then present to his mind. As an additional ground for the application, it was stated that Mr. Lumley had not kept the premises in repair, or insured, and that in this latter respect large sums of money had been paid by the plaintiff.

Mr. Rolt, Q.C., and Mr. Freeing, in support of the motion, contended that even if the Court should refuse to grant the injunction after the defendant's denial of his intention, the plaintiff was, at all events, under the circumstances of the case, entitled to the costs of the motion.

Mr. W. M. James, Q.C., and Mr. C. M. Roupell appeared for the defendant, and opposed the motion. In the course of his argument, the latter gentleman characterized the motion as a vindictive and malicious application on the part of the plaintiff to lower Mr. Lumley in the opinion of the box holders, who were dependent upon him for the preservation of their property, and which he had done everything in his power to preserve. He also stated that a suit was now pending in this court by which Mr. Lumley sought to upset the very judgment on which this motion was founded as usurious, one of them, in particular, having been entered up on a debt in respect of which it was alleged that interest at the rate of £600 per cent. had been charged. In answer to these allegations, it was stated by the counsel for the plaintiff that abundant and satisfactory explanation would be given on this point at the proper time.

His Honour said that the whole question resolved itself into one of costs, and his only doubt had been whether he should reserve them till the hearing. He could not make any order for an injunction in the state of the evidence before him; he must say, in justice to Mr. Lumley, that he felt satisfied that he had never expressed, nor authorized any one else to express, any such intention as had been imputed to him, but the question of costs depended upon the reasonableness of the plaintiff's case. The plaintiff had got a verdict in his action; his security seemed to be in a perilous condition. It appeared by the affidavits that in the opinion of some it was worth £100,000; whereas others had sworn it to be worth only £40,000. This was not to be wondered at, for the very nature of the property made it difficult to say what it really was worth. It had also been alleged that the rent and insurances had not been properly paid, in which respects an actual forfeiture of the lease might have occurred. The whole security depended on an absolute voluntary act of the defendant, against whom no personal security could be had. Under all these circumstances, a very slight amount of evidence was sufficient to justify the plaintiff in the course he had taken. His Honour then referred to the threats which had been alleged to have been used by the defendant's "professional adviser," which term, no doubt, *prima facie*, would mean his solicitor. It now turned out to have been his leading counsel, and, although that gentleman could not be expected to make an affidavit, he had wished to hear the contents of the letter which had been read, with a view to see whether any further evidence could be usefully produced. The words which had been used might afford a fair inference to the plaintiff that he would lose his security. His Honour then declined to make any order upon the motion, and reserved the costs till the hearing.

LUMLEY v. HUGHES.

This was a motion, on behalf of the defendant, calling upon the plaintiff to give security for costs on account of misdescription of residence in the bill filed by him, and which is referred to in the last case. The plaintiff had described himself as Benjamin Lumley, of Her Majesty's Theatre or Opera-house, in the liberty of Westminster, in the county of Middlesex, gentleman. It appeared by the affidavits in support of the motion, that applications had been made at various times between April and November, at the door of Her Majesty's Theatre, and that the invariable answer had been that Mr. Lumley did not reside, had never resided, and could not be met with there. Mr. Lumley himself, however, stated in an affidavit that he occupied the house, 1, Pall-mall, which is, in point of fact, in the same block of buildings as the Opera-house, and was used by him for the purposes of his business in connexion with it.

Mr. Rolt, Q.C., and Mr. Freeing were in support of the motion.

Mr. James, Q.C., and Mr. C. M. Roupell, in opposition, referred to the case of "Hurst v. Padwick," 12 *Jurist*, as being precisely

in point, and contended that the defendant himself and others had always described Mr. Lumley in this way in various deeds and instruments which had been executed by him, and that such description was sufficient.

His Honour said that, without giving an opinion as to what he should have done in the absence of the authority of "Hurst v. Padwick," he must refuse the motion, but, under the circumstances, he should do so without costs.

Original Correspondence.

MUSIC COLLECTORS.

(To the Editor of the *Musical World*.)

SIR.—Supposing myself to be one of the "Crotchet catchers" alluded to in a communication from "A Country Music-Seller," which appeared in your last, I have got a friend to take up the cudgels for the fraternity of which I am a member. No doubt there is much room for complaint in regard to the shirking and burking the applications of London Professors as well as Country Correspondents; but the causes are mainly to be sought for elsewhere than in our Collecting Books! The blame ought not to fall entirely upon us, nor should the body be chargeable for a partial dereliction from duty in some. Let the "saddle be put on the right horse." With respect to the system of bribing the Collectors, I can hardly conceive that any house claiming to be considered respectable, would lay themselves open to the consequences of such a practice; and although I have heard names mentioned, I can safely say that no *douceur* of this kind has ever found its way into the pocket of

QUI COLLIGIT.

(To the Editor of the *Musical World*.)

SIR.—As a party greatly interested, I have been much pleased with the letter in your valuable paper on the subject of Music Collectors.

Having been an apprentice with one of the leading booksellers in London, I have had much opportunity to compare the management of the Country department of that trade and the Music-seller, and must say the comparison is greatly in favour of the former; and having accounts with most of the leading Music-Publishers in London, I have in my repeated visits seen the working of their Country department, and consider the cause of the slovenly way in which it is generally conducted, is that competent persons are not employed for the collection through the trade, and the general management of that department. It is a penny-wise and pound-foolish principle, which if properly altered would very soon double the returns, particularly of the great houses.

Let (as your correspondent remarks) collectors and managers be appointed of good education, respectable connexion, and understanding the duty and responsibility of the occupation in which they are engaged, with a remunerative salary. We should then find our orders properly executed, and have no occasion to make the repeated complaints we are now obliged to make of the numerous errors that constantly occur.

I am, Sir,

Your obedient servant,

A COUNTRY BOOK AND MUSIC-SELLER.

N.B. Such assistants as I recommend would be above receiving the paltry bribe to which your correspondent alludes.

Provincial.

REIGATE.—(From a Correspondent).—It is a matter of regret that we so rarely hear of local Choral Societies. Of their usefulness no one can doubt; they adapt themselves to a wide range in society, and are powerful auxiliaries in carrying out the great work of musical improvement. To experience a pure gratification, and impart it to others, may be reckoned as a social duty. Hence the utility of Choral Societies; yet, some few large towns excepted, as a rule, they do not exist. Can anything be done to make them

more general? To notice those which do exist, and which are successful, may be a means of inducing others to make the attempt. We have one here at Reigate, which has been established some years. On Thursday last, its members gave their first Concert, which was in every way successful. The Town-Hall was quite full, and many were sent away unable to obtain admission. The music, including compositions of Handel, Mendelssohn and Bishop, was well rendered, and altogether the members, under the management of their able conductor, Mr. E. Thurnam, acquitted themselves admirably. They had the assistance of Mr. and Miss Cummings in the solos. The former sang some pieces from the *Messiah*, and a ballad by Hobbs. "Comfort ye my people," was particularly well given. Mr. and Miss Cummings also sang one of Mendelssohn's beautiful duets, which obtained a hearty encore. I offer you this short notice to prove that a Choral Society, and a successful one, is a possible thing in a small town, without any advantages except those derived from an able musician, and a kind teacher like our own conductor, who is also the organist here. I ask space for this short notice, trusting that others may be persuaded to try a Choral Society in their own town.

STAFFORD.—(From a Correspondent).—The first concert of the Stafford Choral Society was given in the Lyceum, on the 1st inst., and attracted a numerous audience. The performers were Mlle. Rita Favanti, Mlle. Therese Magner, and Mr. Leffler, vocalists; with Mr. Richardson, as solo flautist. An attractive scheme was prepared, but was marred by the frequent liberties indulged in by the singers, in omitting some things and substituting others not announced. This system is very objectionable, to say the least of it; and the sooner it is disallowed by those in authority the better. Mr. E. Shargool, the society's conductor, was prevented from occupying his usual place through indisposition, which had a dispiriting influence on the entire performance. Had he been present, the irregularities above mentioned would, possibly, not have been suffered. The concert, however, seemed to give satisfaction to the majority of those present. Mdlles. Favanti and Magner were in good voice. The former sang "Una voce" in her own peculiar style; but, from some cause unexplained, she omitted the "Non piu mesta," which was named in the programme. Mlle. Magner sang Weber's grand *scena*, "Before my eyes beheld Him," and in a German *lied*, by Kucken. "O Ruddier than the cherry," and "Haste thee nymph" suited Leffler's voice well; and he sang them with spirit. Of Richardson, there can be but one opinion; he is undoubtedly the most brilliant solo flautist of the day. A chorus from *Preciosa*, Handel's "Haste thee nymph," Bishop's "Daughter of Error," (by Mdlle. Magner), and an operatic chorus, by the absent *chef d'orchestre*, Mr. Shargool, were given with point by the chorus; while Rossini's overture to *Italiana* and Mozart's first symphony in C (*entire*) received most careful treatment from the band, under the steady leadership of Mr. E. Shargool, of Birmingham.

IBID.—The second of Mr. Simpson's series of concerts for the season, took place in the Town Hall, Hanley, on Monday evening. The *artistes* were Mlle. Rita Favanti, Mlle. Therese Magner, Mr. Leffler, Mr. Richardson, and Mr. J. Webbe, pianist. The programme comprised *morceaux* from the operas of Mozart, Bellini, Rossini, and other masters, with songs, &c. Mlle. Favanti was in excellent voice, and sang "Casta diva," "Non piu mesta," and a new ballad, "He is coming home," written expressly for her by Mr. Wellington Guernsey. Each of her performances was encored. Mlle. Magner appeared to advantage in the duet, "La ci darem," with Mr. Leffler, and in "Robert toi que j'aime." She was cordially applauded. Mr. Leffler, in addition to two or three duets with the ladies, gave "In happy moments," from *Maritana*, and relieved the programme with two humorous Irish ballads. Of Mr. Richardson, who was received with hearty greeting, it will be unnecessary to say more than that, if possible, in his performances on Monday evening he excelled himself. We must not omit to accord a word of praise to Mr. Webbe, to whose careful accompaniments, the satisfactory manner in which the concert passed off may in no small degree be attributed.

BRIGHTON.—One of the most successful concerts of the season was given at the Town-Hall, on Monday evening last, by Mr. and Mrs. Bond, assisted by Mr. and Mrs. Lockey, Mr. J. Marshall, and Mons. Paque. There was a large and fashionable audience.

The first part consisted of selections from Mendelssohn's *Elijah*, with the "Benedictus" from Mozart's *Requiem*; the second was miscellaneous. The quartets, particularly the "Benedictus," were very effective. Mr. Lockey sang the air, "Then shall the righteous," with great taste and skill. The duet, "What have I to do with thee?" followed, by Mrs. Bond and Mr. J. Marshall. But decidedly the gem of the selection was the air, "O rest in the Lord," by Mrs. Lockey. It was so impressively sung as to call forth a rapturous encore. Mr. Marshall sang the concluding air, "It is enough," well enough. Mrs. Bond sang "Casta diva." We did not imagine she possessed so much power and flexibility. In "The slave girl's love" Mrs. Lockey won another encore; and towards the close of the concert there were two encores in succession—Bishop's glee, "Blow, gentle gales," and the duet, "Tell me where's fancy bred?" by Mrs. Bond and Mr. J. Marshall. During the evening Mr. Bond executed some *moreau*—among them "The invitation to the waltz"—on the pianoforte, which were received with approbation. Mons. Paque also displayed his mastery of the violoncello in two solos. Altogether, the concert was an excellent one, and we congratulate Mr. and Mrs. Bond on its success.

IBID.—Madame Sievers' evening concert took place at the Pavilion Rooms on Thursday, and was fashionably and numerously attended. One of the principal attractions of the concert was Madame Sievers' performance on the harmonium and pianoforte. The concert could not fail in giving the greatest satisfaction. Signor Cimini, Madame D'Egville Michau, Madame Taccani, M. Salabert, Herr Kuhe, Signor Regondi, and M. Paque, fully maintained their position.—*Brighton Herald*.

PLYMOUTH.—(From our own Correspondent.)—The Italian and German Opera company have had the same success here, which, it appears, has attended them since the commencement of their tour in the provinces. *Norma* was given on Monday night; and I have scarcely ever witnessed a performance throughout more eminently successful. Caradori, as the priestess, was impassioned, graceful and intelligent; added to this, she sang admirably; the celebrated "Casta diva" was given with feeling and a power of vocalization, which at once established her as a favorite, and she was deservedly and vehemently encored. Pollio, the ungrateful tenor, was sung with intense feeling by Herr Reichardt, who is evidently a musician; indeed far superior to any one who has hitherto appeared in the part in this town. The Orcveso of Formes, is scarcely necessary to add, was magnificent, and literally astonished those who had not had an opportunity of previously witnessing it. The last scene was beyond praise, and his acting clearly proved that the eulogies heaped on Formes by the first critics of the day, were not exaggerated. Mad. Zimmermann made a charming Adalgis; the fair artist's voice is clear and of good quality, and the impression she made was most favorable. The chorus was numerous and complete; and the orchestra, with its talented conductor and leader, Herr Anschutz and Mr. Henry Reed, was in every respect worthy of the artistes of the opera.

On Friday the second of a series of concerts, commenced by the spirited director of the theatre, Mr. Newcombe, took place. The programme was most attractive, the whole of the *artistes* of the Italian and German Opera assisting in it. Added to these was Mrs. Henry Reed, whose talents as a pianist are so well known in this town and neighbourhood. This lady performed the popular "Cracovienne" with the most marked applause. It was vehemently redemanded, when she substituted the "Mazourka," which was honoured with the same marks of approbation. The houses on all occasions have been crowded—the General, Admiral, the officers of the 93rd and 50th Regiments—Lady Elizabeth Bultee, and the Countess of Morley having on different occasions given their patronage. It must be gratifying to every one to see that the speculation entered into by Mr. Newcombe has been crowned with success.

MR. EDWARD TURNER, late pupil of Mr. Clement White, is engaged for the season at the Theatre Royal, Edinburgh.

LEICESTER.—**NICHOLSON'S CONCERTS FOR THE PEOPLE.**—The Third was given on Wednesday evening in the New Music-Hall, when the increased attendance bore testimony to their popularity. As the performances of M. Zerdahelyi on the pianoforte were the

chief novelty, we shall first allude to them. M. Zerdahelyi had the advantage of having a fine grand pianoforte of Messrs. Collards'.

M. Zerdahelyi commenced with "Recollections," of two Scottish airs, "Charlie is my Darling," and "The Lass o' Gowrie," and we were gratified at the national style in which he played them. The *Serenata* by Schubert, and the pianist's own *Etude*, were too delicate for so large a room; but the first two movements from Beethoven's *Sonata Pathétique*, were played in a masterly manner. The "Hungarian March" was loudly encored—the "Rakotzy" replacing it. A fantasia on *Robert le Diable* concluded M. Zerdahelyi's share of the concert, and, on retiring, he received prolonged applause.—The vocal selection was excellent, and its execution commendable. The choral pieces were the Madrigal, "Soon as I careless stray'd" (Festa), "Huntsman's Joy" (Kreutzer), "Come, Bounteous May" (Spofforth), and Saville's Christmas Carol "The Waits:" all were given with attention to light and shade. The *soli* concerted music consisted of Calcott's "Queen of the Valley," Haydn's "As I saw fair Ciloe," Gardner's "He was like a morning star," and "By Celia's Arbour,"—in which Miss Deacon, Mrs. Rowlett, and Messrs. Oldershaw, Royce, Rowlett, Branston, and Briggs, severally acquitted themselves in a musicianly manner. Mr. Oldershaw sang "The Minstrel Knight," and "The Soldier's Dream," very effectively; and, in the other solo vocal piece, "The Bird and Maiden" (with flute obligato, charmingly played by Mr. Nicholson), Miss E. Sharpe made a most successful *début*. She was warmly encored, and we trust that the reception she met with will encourage her to pursue the musical studies of which, considering her youth and other avocations, she has thus far made such profitable use.

Miscellaneous.

MONS. J. CZEKASKI gave a *soirée musicale* in the rooms belonging to the Réunion des Arts, on Tuesday evening. Monsieur Czekaski is a pianist, and his performances on this occasion justified the good opinion of his friends. A fantasia of his own composition served as an example of his powers as a composer; and the applause he received during its performance seemed quite sincere. As much may be said of his *Polonaise*, and of his execution of Litolff's "Souvenir de Harzburg." It is due to the pianist to state that he injured his right hand a few days previously. Mademoiselle Hermann, in a *barcarole* by Guglielmo, in some German songs, and in a duet from *Jessonda*, with Herr Kumpel, sustained her reputation as a vocalist. Miss Galloway deserves a word for the style in which she sang Frank Mori's ballad, charming, "Oh! tell me, pretty river." A quartet, by Mozart (No. 2 in D major), was very well played, at the beginning of the concert, by the brothers Holmes, Messrs. Witt and Goodman; and Herr Goffrie's performance of De Beriot's *Tremolo*, gave a new proof, if it were required, of his being an excellent violinist. Herr Kumpel was much applauded for his singing; and Herr Gollmick, as conductor, performed his duties in a satisfactory manner. The rooms were well attended.

MISS ALLEYNE GOODE'S EVENING CONCERT.—(From a Correspondent.)—Miss A. Goode's Concert took place at Crosby Hall, Nov. 29th. She was assisted by Madame Weiss, Miss Ransford, Miss Isaacs, the Misses Mascall, Mr. Bodda, Mr. J. Smith, Mr. E. Day, and Signor Onorati, a vocalist, and Mdlle. Coulon (pianoforte), Herr Sommer, Mr. Case, and Herr Oberthur, as instrumentalists. Miss Goode obtained much applause for her vocal performances. In the duet with Signor Onorati, "La ci darem," she made a favourable impression by her chaste method of singing. All the other songs gave great satisfaction. Herr Oberthur executed his Harp Fantasie on "The last rose of summer," with his usual ability, and being encored, gave his *étude* admirably. Mdlle. Coulon played "The Cascade," which elicited equal approbation. Madame Rasch Nedden, a new vocalist from Hanover, who made a favourable *début* at the Réunion des Arts lately, sang Lanner's *Pester-Waltzer*, in which she was deservedly encored; and in Kneukel's pretty and effective song "Tis but in vain," she achieved a very great success. Mr. W. Watson and Mr. J. Smith were the conductors.

M. ALEXANDRE BILLET is engaged to play at Sussex Hall, on Monday next, at the concert of Miss Annie Webb.

HARMONIC UNION.—EXETER HALL.—A secular performance is announced for Monday next, consisting of Handel's *Alexander's Feast*, and G. A. Macfarren's *Lenora*, which was performed with so much success, last season.

MR. E. AGUILAR.—This well known professor has, we hear, nearly finished an opera, in three acts, founded on a German tale. It was lately tried, in presence of a select company; Signor and Madame Ferrari assisting in the vocal solos, and pleased greatly. There is much real melody in the opera, and the concerted and melodramatic pieces show the hand of a musician.

MR. T. H. TOMLINSON.—We are happy to inform our readers, has recovered from his recent attack of bronchitis, and resumed his professional duties.

MR. BENEDICT. will leave London early in the ensuing week for Munich, to superintend the rehearsals of his opera, *The Crusaders*, about to be produced there.

EXETER HALL.—*The Messiah* was given last night, for the first time this season, by the Sacred Harmonic Society. Several interesting features in the oratorio will be noticed at length next week. A new analysis has been supplied by Mr. Macfarren.

MR. FLEXMORE.—This modern King of Clowns has been engaged by Mr. Allcroft for the pantomime at the Strand Theatre, to be produced at Christmas.

MADAME CLAUSS. left London for Paris yesterday.

A NEW ORCHESTRA.—We have much pleasure in recording the formation of an orchestral body selected from our most distinguished instrumentalists, for the execution of oratorios, operas, concerts, &c., including the names of Thirlwall, Lowell Phillips, Rowland, Barret, Richardson, Lazarus, Bauman, Cioffi, Prospero, &c., with Frank Mori as conductor. So goodly a company can hardly fail to be highly successful, either in obtaining engagements, or in concerts they may be tempted to give on their own account.

THE ORGAN.—A large organ, just completed at the church in Whitchurch, Salop, by Mr. Jackson, of Liverpool, will be opened on Tuesday next, by Dr. Wesley. The organ contains three full manuals and pedals and 40 stops.

A MIGHTY ORGAN.—Some interesting experiments have recently been made at the Crystal Palace, Sydenham, with respect to the power required by an organ to fill the building, and a report has been presented to the directors on the subject. As the central transept alone covers a larger area than is occupied by the cathedral at York, some idea of the vast size and power of an instrument which should be heard in all parts of the building may be formed. The committee report that the area required for the instrument would not be less than 5,400 feet, the depth of the organ 50 feet, and its altitude from the ground 140 feet. The cost will not be less than £25,000, and its construction would extend over a period of three years.

DALSTON.—The promenade concerts, at the Institution, have turned out quite successful, the place being nightly crowded. During the past week some celebrities in the solo song have appeared. Amongst them were Signor Cioffi, the great trombonist, who was received with immense favour. M. Prospero met with the same fervour as his brother professor. Mr. Davies's playing on the cornopean was the theme of general admiration. The Brothers Viotti and George Collins in their solos, "violin and violoncello," as well as their duets, are nightly applauded. Miss Medora Collins performs solos on the concertina in a true artistic style; she likewise sings songs, &c., in a very pretty manner. Miss Lizzy, a great favourite in Dalton, sings as she always does, well; and Mr. George Tedder gave the audience an idea of what a fine voice can do, with boldness and energy. The conductor, Mr. Viotti Collins, has a good band to conduct, and consequently every thing they play goes well.—(From a Correspondent.)

TO CORRESPONDENTS.

H. L.—There is only one R in *Arabella*.

W. E. G., Liverpool.—The lady, we believe, is in her forty-fourth year; the gentleman two years younger.

NOTICE TO ADVERTISERS.

IN consequence of the Repeal of the Advertisement Duty, the *Musical World* charges will be on the following reduced scale:—

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